

# CANTVS.

NOVÆ ALIQVOT ET AN-  
TE HAC NON-ITA VSITATÆ AD  
DVAS VOCES CANTIONES SVAVISSIMÆ,  
omnibus Musicis summè vtilis: nec non Tyronibus  
quàm eius artis peritioribus summopere  
inſeruientes,

AVTHORE

ORLANDO DI LASSO,

Illuſtriſſimi Bauariæ Ducis Alberti  
Muſici Chori Magiſtro.

*Summa diligentia compoſita, correctæ, & nunc  
primùm in lucem editæ.*



LONDINI.

Excudebat Thomas Este.

1598.

CAINTVS

TOVOTIA ENO  
CAITATONIA ENO

CAITHORE

CAITHORE  
CAITHORE  
CAITHORE

CAITHORE  
CAITHORE

CAITHORE





E- atus vir qui in fa- pien- ti-a mo- ra- bitur,



Et qui in iusti- tia me- ditabitur, & in sensu



cogita bit circumspectionem De- i circumspecti-



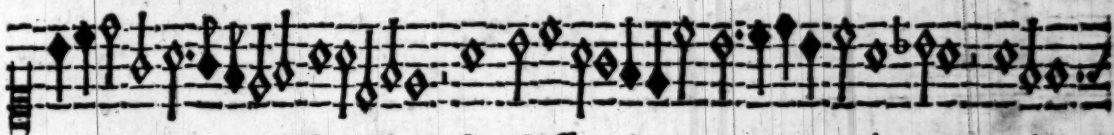
onem De-

i.

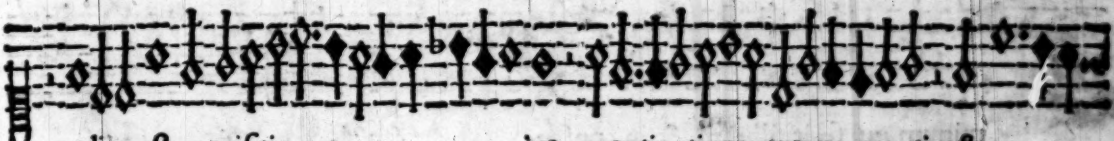
II.



E-a-tus beatus homo qui inuenit qui



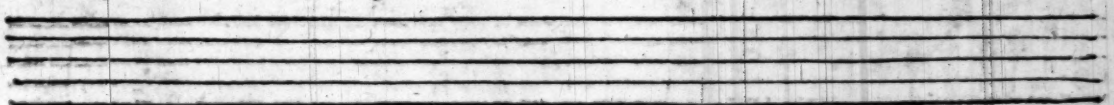
inue- nit sapientiam, & qui affluit pru- dentiam, melior



melior est acquisitio e- ius negotia- tione argen- ti & au-



ri primi & pu- ri- fimi.



**O**culus non vi- dit, nec au- ris audi-  
uit, nec in cor hominis ascen- dit, quæ præ- pa-  
rauit Deus his qui di- ligunt il- lum qui di- ligunt  
il- lum.

**IIII.** **I**ustus cor su- um tra- det ad vigilandum di-  
lu- culo ad Do- minum ad Do-  
minum, qui fecit illum, & in conspe- ctu al- tis-  
simi depreca- bitur depreca- bitur depreca-  
bitur.





peran- tur qui operantur ma- lum.

V L.



VI sequitur me ij.

qui sequitur me,



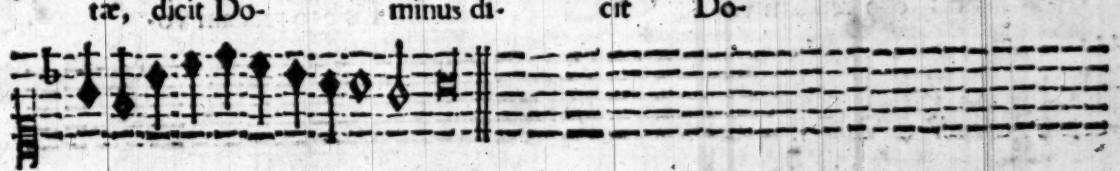
non ambulat non ambulat in te- nebris, sed habe-



bit sed habe- bit lu- men vi-



tæ, dicit Do- minus di- cit Do-



minus.

A ij.





V. sti tulerunt spolia impiorum impiorum, & can-

taue- runt Domine nomen san- ctu tu- um, & victicem ma-

nū tuam laudaue- runt pa- riter Domine De- us De-

us noster.

VIII.

S

Ancti mei san- cti me- i qui

in isto se- culo certa- men ha- bu-

i- stis, mercedem labo- rū vestro- rū ego reddam vo-

bis ego reddam vo-

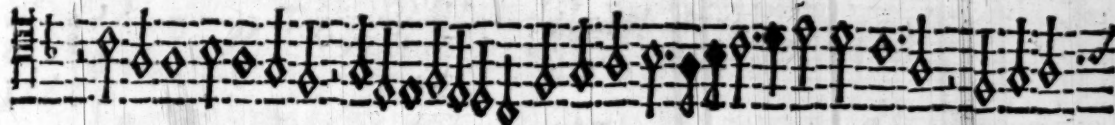
bis ego reddam vo-

bis.

Q



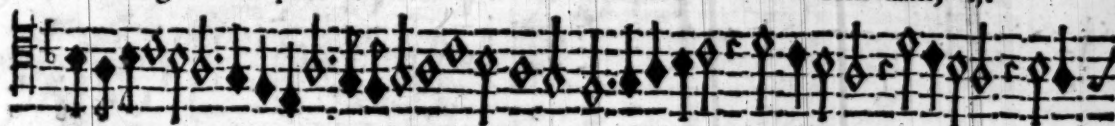
VI vult venire post me venire post me, ij.



abneget semetipsū, ij.

&amp; tollat cru-

cem suam, ij.



&amp; sequatur me

&amp; sequatur ij.

&amp; se-



quatur ij.

&amp; sequatur &amp; sequatur me, dicit Do-

minus dicit Do-



minus.

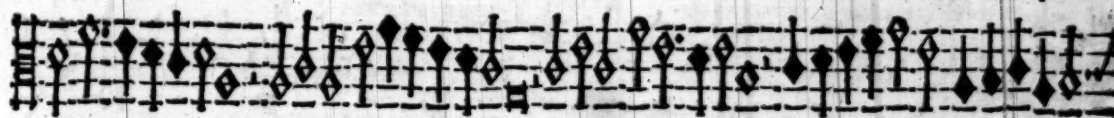
X.

S



Erue bone &amp; fide-

lis, quia



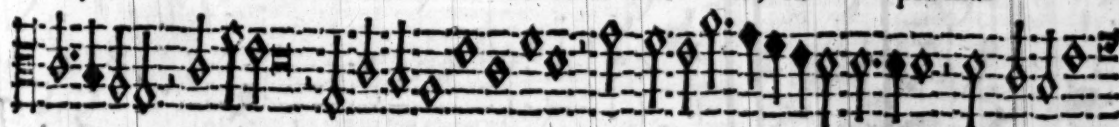
in pau-

ca fuisti fide-

lis fuisti fide-

lis, su-

pra mul-



ta

te constituam constituam, intra intra in gaudium

Domini in gaudium



in gaudium

Domini De-

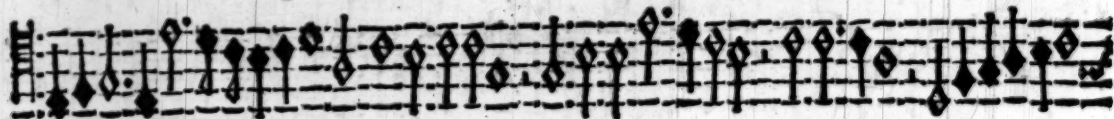
i tui.



**F**

Vlgebūt iu-

sti sicut lilium fulgebūt iu-



sti sicut lilium, &amp; sicut ro- sa in Iericho flore-



būt ij.

flore-

būt an-

te Do-

minū an-

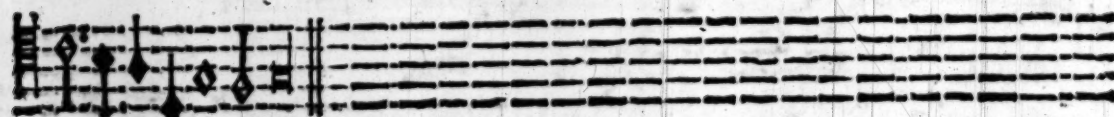


te

Do-

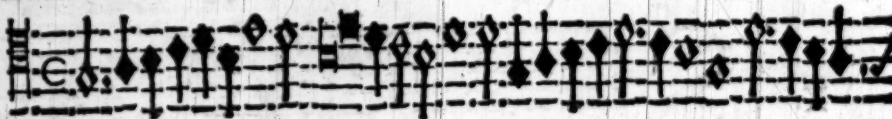
minū an-

te Do-



minum.

XII.

**S**

I-

cut ro-

sa sicut ro-

sa in-



ter spinas illis addit spe-

ciem, sic venustat su-

am virgo Ma-



riam pge-

niem Mariā pge-

niē, germinavit enim flo-



rem, qui vita-

lem dat odo-

rem qui vita-

lē dat odo-

rem.



2. VOC.

XIII

CANTUS.

A handwritten musical score on aged paper. The top staff is labeled '2. VOC.' and the bottom staff is labeled 'CANTUS.'. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation is dense, featuring many beamed notes and rests. The paper shows signs of age, including foxing and staining. The right edge of the page is bound with black tape.

B.

2. VOC.

XIII.

CANTUS.

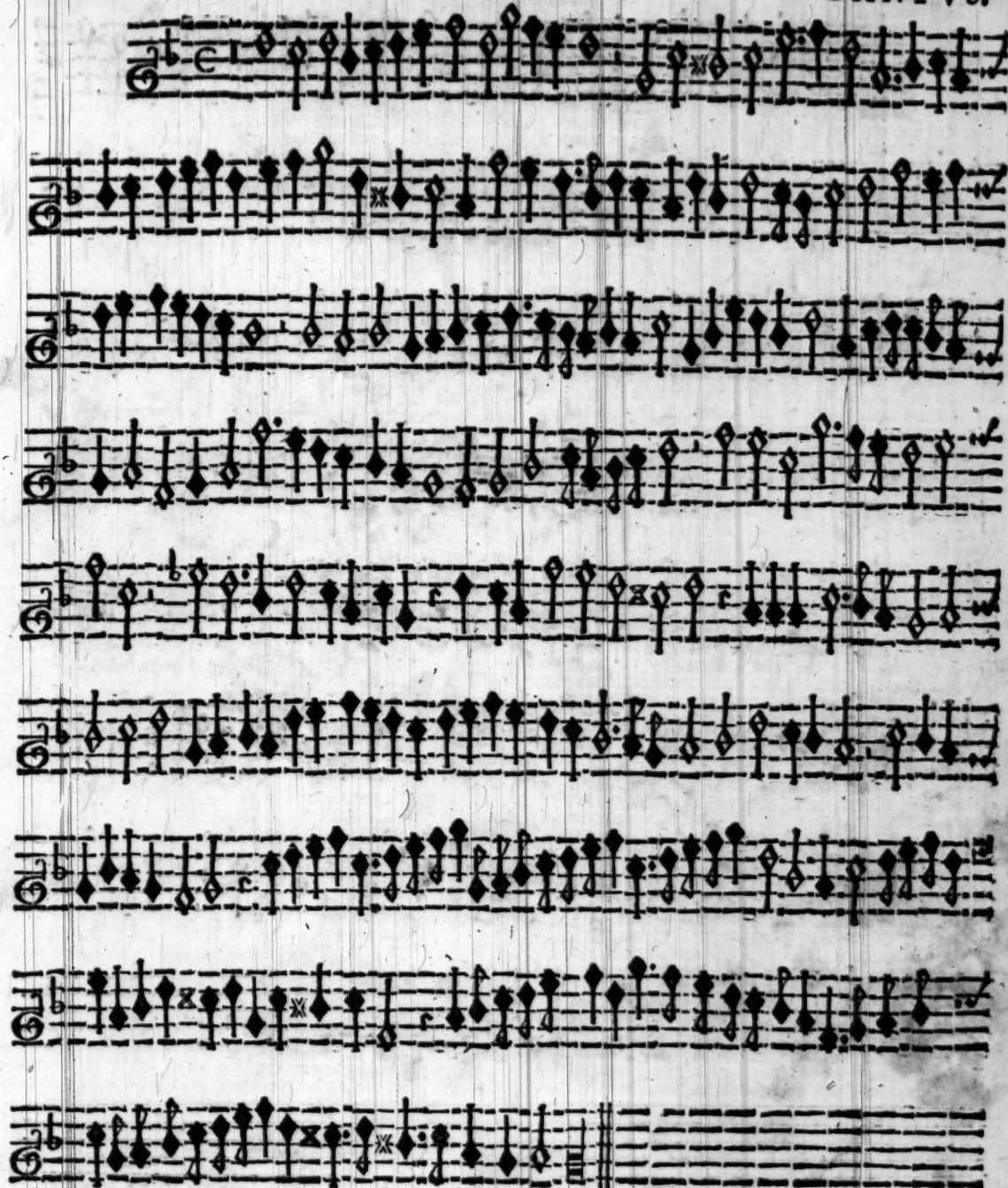
A handwritten musical score on aged paper. The score is written on ten staves. The first eight staves contain musical notation for two voices: '2. VOC.' (second voice) and 'CANTUS.' (cantus). The notation is in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together in groups. The first staff begins with a 'C' time signature. The eighth staff ends with a double bar line. The final two staves (ninth and tenth) are empty, showing only the five-line structure of the staves.



2. voc.

XV.

CANTVS.



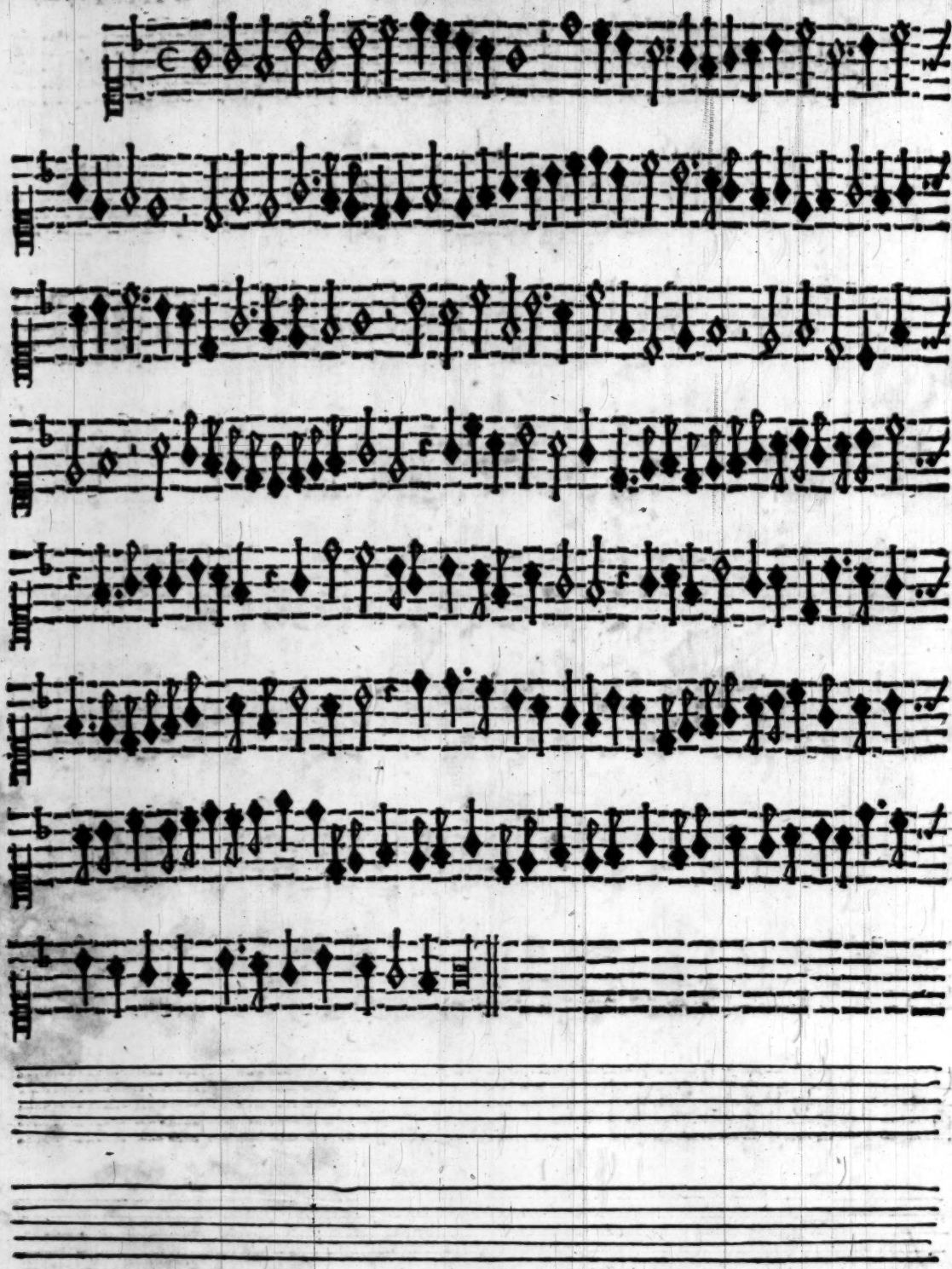
Bij.



2, VOC.

XVI.

CANTVS.



2. vor.

XVII.

CANTUS.

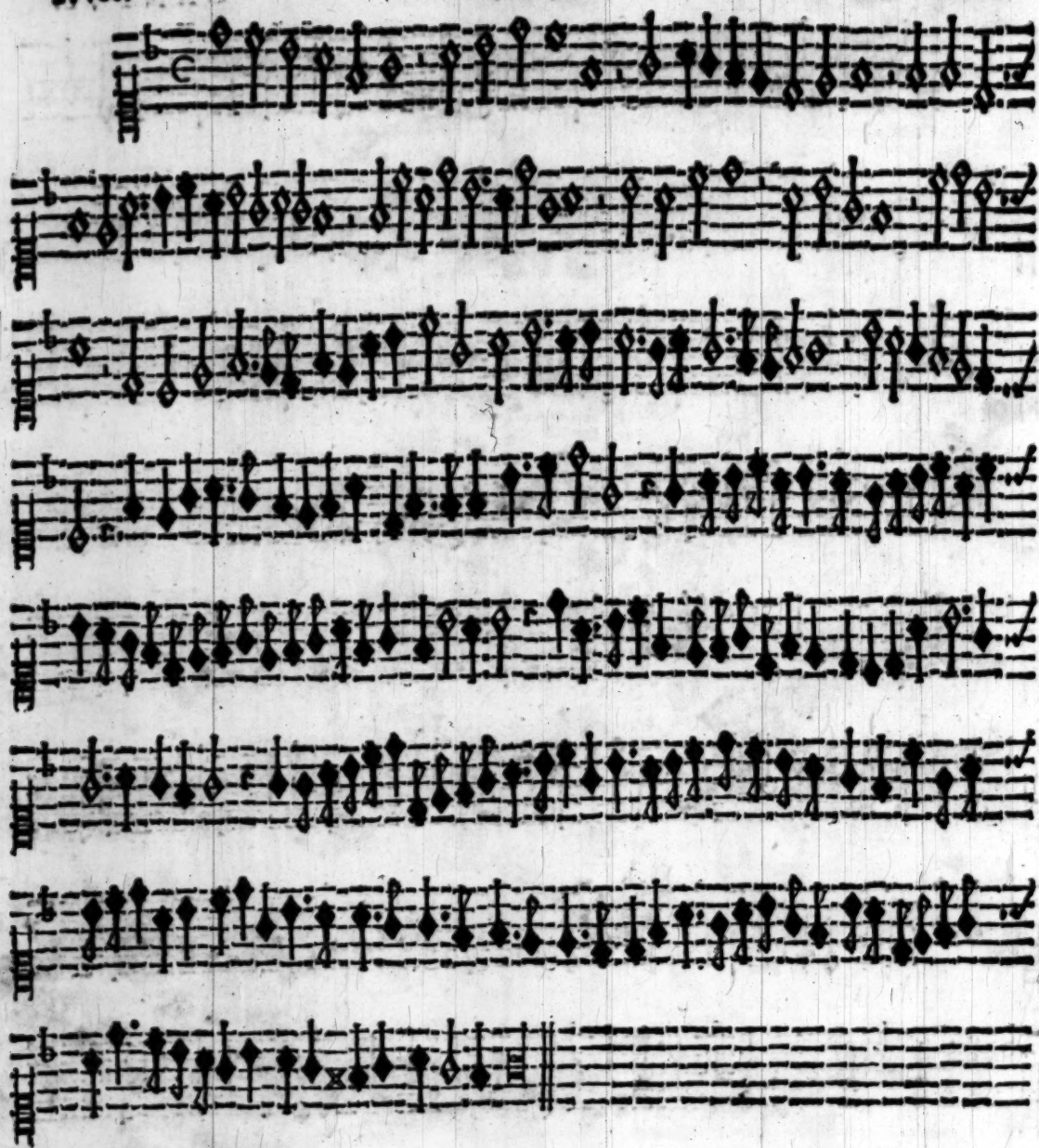


B.ij.

2, voc.

XVIII

CANTVS.





2. voc.

XIX.

CANTUS

A handwritten musical score on aged paper, featuring two staves. The top staff is labeled 'CANTUS' and the bottom staff is labeled '2. voc.'. The music is written in a single system, with the two staves connected by a brace. The notation is in a historical style, using a C-clef for the Cantus staff and an F-clef for the 2. voc. staff. The time signature is common time (C). The key signature has one flat (B-flat). The music consists of a series of notes, mostly eighth and sixteenth notes, with some rests. The notation is dense and fills most of the page. There are some ink smudges and a large, faint, illegible mark at the bottom of the page.

2. VOC.

XX.

CANTUS.

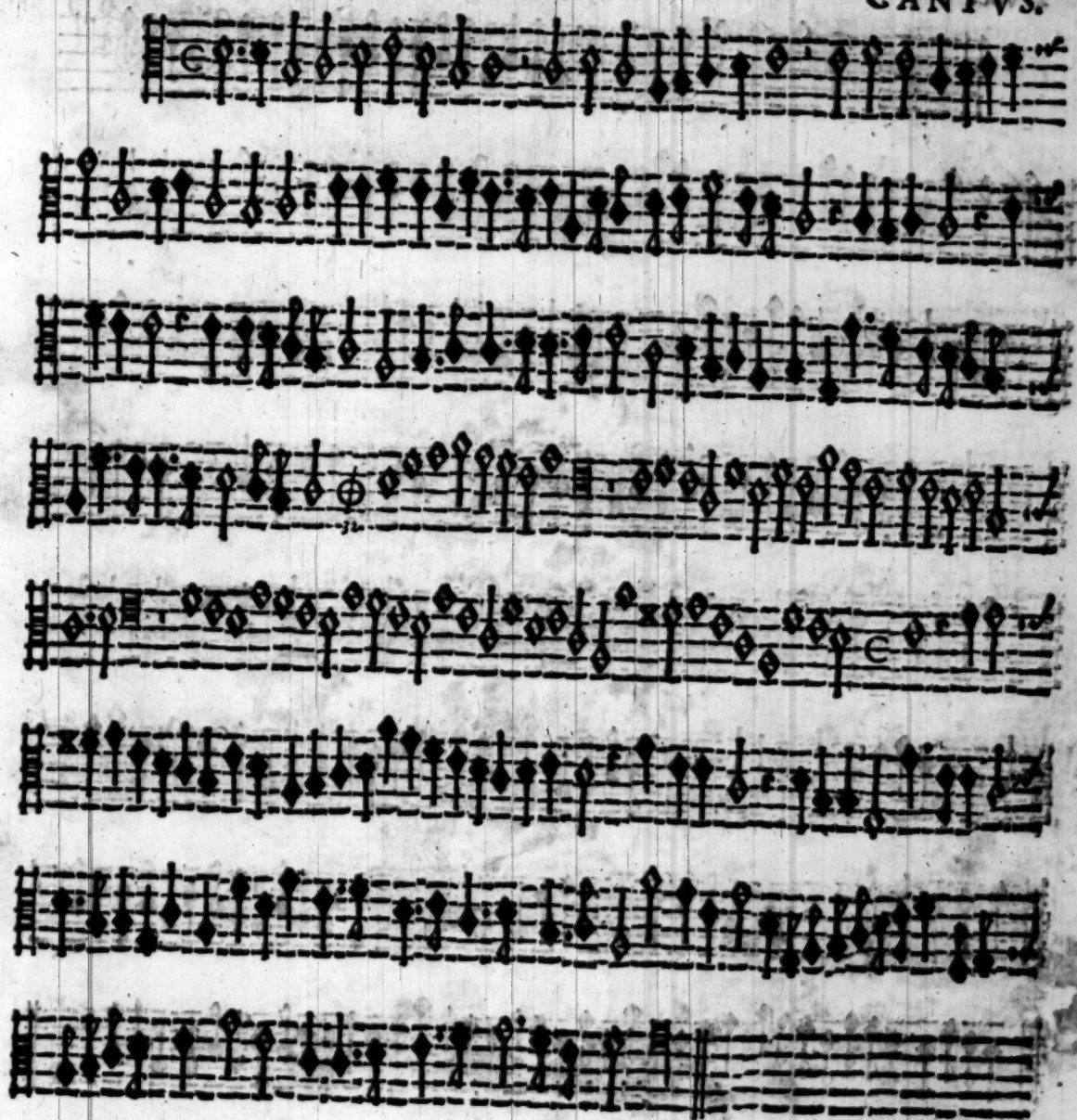




2. voc.

XXI. XX

CANTUS.



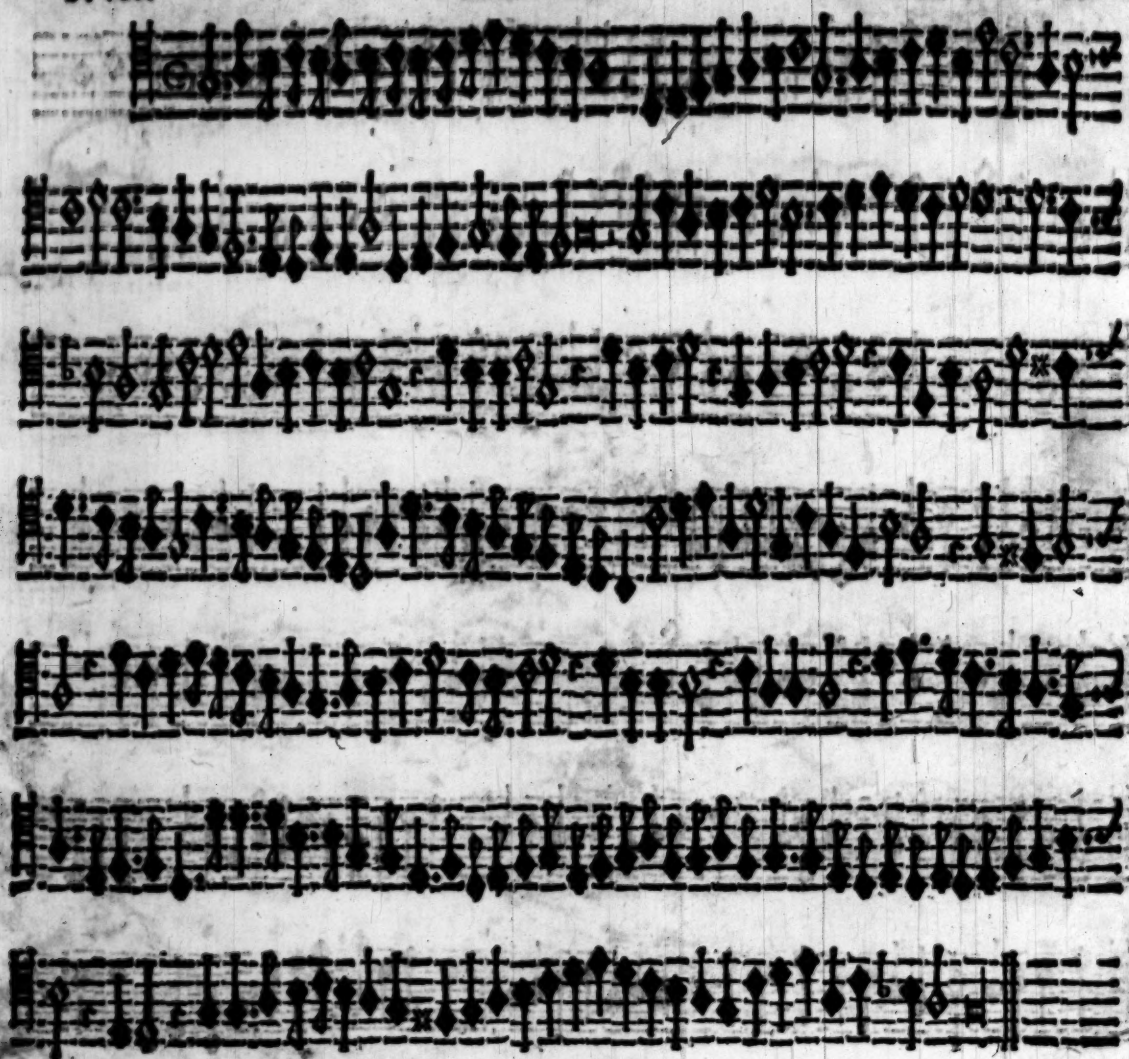




1. Qui tollis nos inter homines.  
 2. Qui tollis nos inter homines.  
 3. Qui tollis nos inter homines.  
 4. Qui tollis nos inter homines.  
 5. Qui tollis nos inter homines.  
 6. Qui tollis nos inter homines.  
 7. Qui tollis nos inter homines.  
 8. Qui tollis nos inter homines.

TIME TABLE			
12	12	12	12
12	12	12	12
12	12	12	12
12	12	12	12





## INDEX CANTIONVM. Cum Textu :

- |   |                                    |
|---|------------------------------------|
| 1. Beatus vir qui in sapientia morabitur.   | 7. Iusti tulerunt spolia impiorum. |
| 2. Beatus homo qui inuenit sapientiam.      | 8. Sancti mei qui in isto seculo.  |
| 3. Oculus non vidit, nec auris audiuit.     | 9. Qui vult venire post me.        |
| 4. Iustus cor suum tradit ad vigilandum.    | 10. Serue bone & fidelis.          |
| 5. Expectatio iustorum letitia.             | 11. Fulgebunt iusti sicut lilius.  |
| 6. Qui sequitur me non ambulat in tenebris. | 12. Sicut rosa inter spinas.       |

## SINE TEXTU.

13.	16.	19.	22.
14.	17.	20.	23.
15.	18.	21.	24.

BASSVS.

NOVÆ ALIQVOT ET AN-  
TE HAC NON ITA V S I T A T Æ AD  
DVAS VOCES CANTIONES SVAVISSIMÆ,  
omnibus Muficis summè viles: nec non Tyronibus  
quàm eius artis peritioribus summo opere  
inferulentes.

AVTHORE

ORLANDO DI LASSO,

Illustrissimi Bauariæ Ducis Alberti  
Mufici Chori Magistro.

*Summa diligentia compofita, correctæ, & nunc  
primum in lucem editæ.*



LONDINI.

Excudebat Thomas Este.

1598.



BASSV2.

NOVE ALLOVOT ET AN-

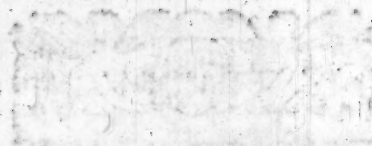
THEACNONAVASITATE AD

CAVTHORE

NOVE ALLOVOT ET AN-

THEACNONAVASITATE AD

THEACNONAVASITATE AD



NOVE ALLOVOT ET AN-

THEACNONAVASITATE AD

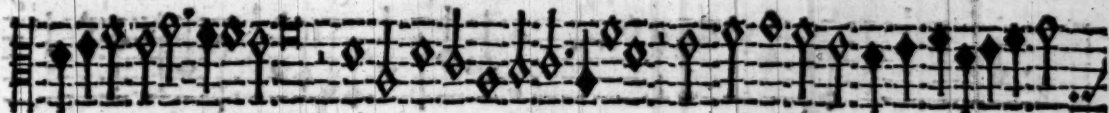
1898.



E- atus vir qui in fa- pien- ti-a mo- ra-



bitur, Et qui in iusti- tia me-



dita- bitur, & in sensu co-gi-ta- bit circumspecti-o-nem



De- i circumspecti-onem De-

II.



E-a-tus beatus ho- mo qui inuenit



qui inue- nit fa- pi-en- tiam, & qui



affluit prudentia, melior me- lior est acquisitio e- ius



negoti-ati-one argen- ti & au- ri primi & pu-



ris-

simi.

Aij.



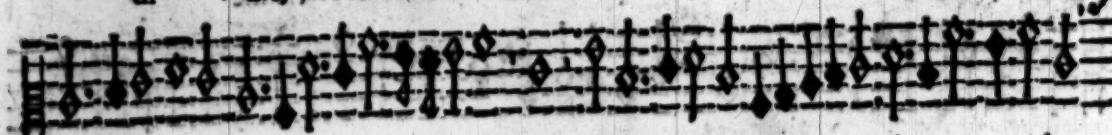
O



Culus non vi- dit, nec au- ris au-



di- uit, nec in cor hominis ascen- uit, quæ præ-



pa- ruit De- us his qui di- ligunt il- lum



qui di- ligunt il- lum.



IIII.

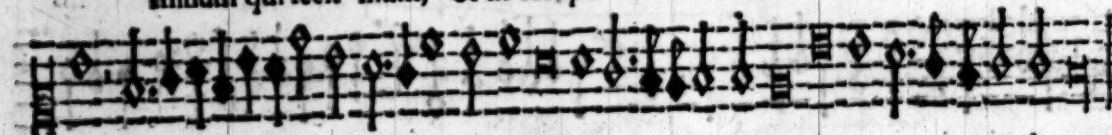
Vltus cor su- um tra- det ad vigilandum di-



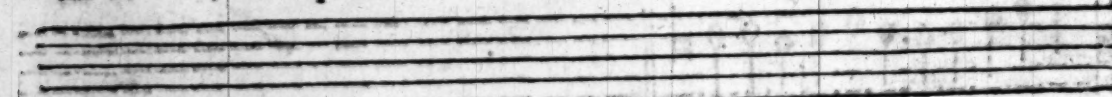
culo ad Do- minum ad Do-



minum qui fecit illum, &amp; in conspe- ctu al- tis- si-



mi de- preca- bitur depreca- bitur depreca- bitur.





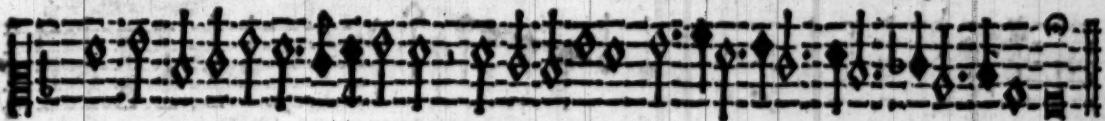
Xpectatio iusto- rum loci- tia,



spes au- tem impio- rum pe-



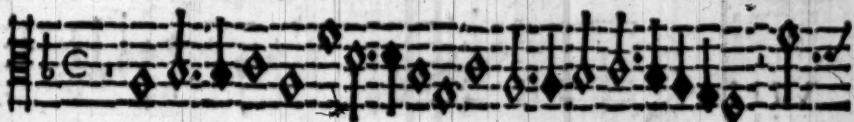
ribit, fortitudo sim- plicis vi- as Domini & pa-



uor his qui operan- tur qui operantur ma- lum.

VL

**Q**



Vi sequitur me ij. qui sequitur me, non



am- bulat non ambulat in tenebris, sed habe- bit



sed habe- bit lu- men



vi- ta, dicit Do- minus di- cit



Do-

minus.

A. iij.





V. sti tulerunt spolia impiorum impiorum, & can-

taue- runt Domine nomen san- ctum tuam, & victricem ma-

num tuam laudaue- runt pariter Domine De- us De-

us no- ster.

VIII.

S

An- sti me- i sancti mei

qui in isto seculo certa-

men ha- bui- stis, mercedem labo- rum vestro-

rum ego reddam vo- bis ego reddam vo-

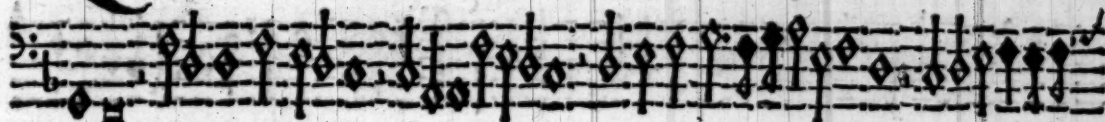
bis ego ego reddam vo-

bis

Q



VI vult venire post me venire post me venire post



me, abneget semetipsū, ij.

&amp; tollat cruce suam, ij.



&amp; sequatur me

&amp; sequatur ij.

&amp; sequatur ij.



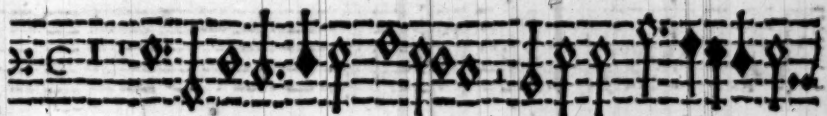
&amp; sequatur &amp; sequatur me, dicit Do-

min<sup>o</sup> dicit Do-

minus.

X.

S



Erue bone

&amp; fidelis, quia in pau-



ca fuisti fide-

lis fuisti fide-

lis, su-

pra mul-

ta

te con-



stitutam constituam, intra intra in gaudium

Do-

mini in gaudium in



gaudium

Domini De-

i tu-





**F**

Vlgebūt iu-

sti sicut lilium fulgebūt in-



sti sicut lilium, &amp; sicut ro- se in Iericho flore-



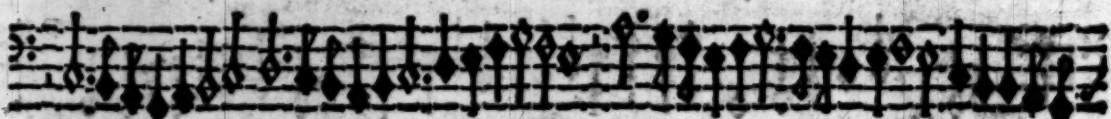
bunt flore-

bunt ij,

an-

te Do-

minum

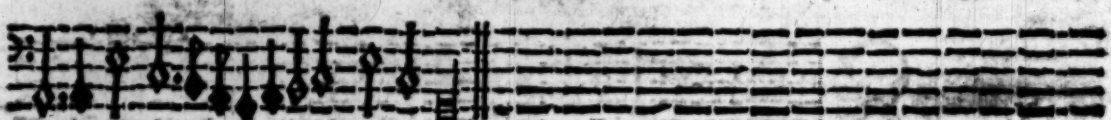


an-

te Do-

minum an-

te Do-



minum an-

te Dominum.

XII.

**S**

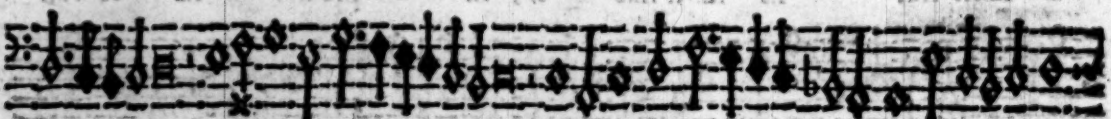
Icut ro-

sa si-

cut ro-

sa in-

ter



spi-

nas illis addit spe-

ciem, sic venustat fu-

am virgo Mariā p-



geniem Mariā pgeniem, genuinavit enim flo-

rem, qui vita-



lem dat odo-

rē qui vita-

lem dat odo-

rem.

2. voc.

XIII

BASSVS.

A handwritten musical score for a Bassus part, consisting of ten staves. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system, with notes and rests connected by horizontal lines. The notation includes various note values, including minims, crotchets, and quavers, as well as rests. The score is written in a dark ink on aged paper. The final staff is empty, suggesting the end of the piece or a continuation on the next page.

B.



2. VOC.

XIII.

BASSVS.

A handwritten musical score for Basses, page XIII. The score consists of nine staves. The first eight staves contain musical notation in a single system, while the ninth staff is empty. The notation is written in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some rests and accidentals. The manuscript is written on aged, slightly stained paper.

2. voc.

XV.

BASSVS.

A musical score for a Bass part, labeled 'XV.' and 'BASSVS.'. The score consists of nine staves. The first eight staves contain musical notation, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also some 'x' marks above certain notes. The ninth staff is empty. The score is written in a historical style, with some ink bleed-through visible from the reverse side of the page.

Bij.









Handwritten musical score for Bass Voice, XVIII. The score consists of nine staves. The first eight staves contain musical notation, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation is dense, featuring many beamed notes and rests. The ninth staff is empty. The paper is aged and shows some staining.

3. voc.

XIX.

BASSVS.

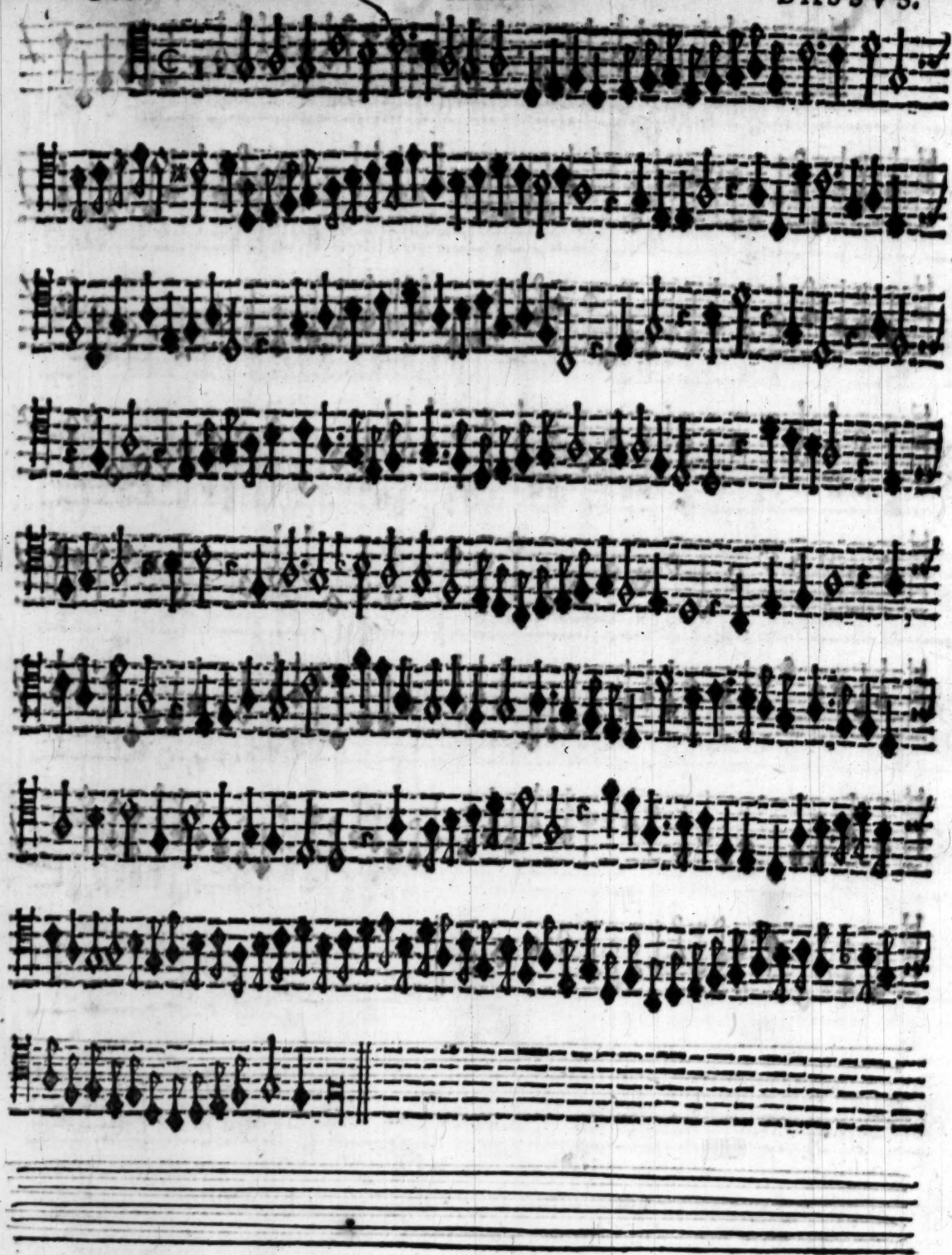
A handwritten musical score for Basses, consisting of nine staves. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music is written in a single system, with the first staff beginning with a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The score is written in a clear, legible hand, with some ink bleed-through visible from the reverse side. The final staff ends with a double bar line and a repeat sign.





A handwritten musical score for Basses, labeled 'XXI.' and 'BASSVS.'. The score consists of eight staves of music, each containing a series of notes and rests. The notation is in a historical style, with notes often beamed together in groups. The first staff begins with a treble clef and a common time signature 'C'. The music is written in a single system, with the notes and rests clearly visible on the staves. Below the eighth staff, there are two additional empty staves, suggesting the music continues on the next page. The paper is aged and shows some staining.





2. voc.

XXIII.

BASSVS.

C. ij.





INDEX CANTIONVM. Cum Textu.

- |   |   |    |                                 |
|---|---|----|---------------------------------|
| 1 | Beatus vir qui in sapientia morabitur.    | 7  | Iusti tulerunt spolia impiorum. |
| 2 | Beatus homo qui inuenit sapientiam.       | 8  | Sancti mei qui in isto seculo.  |
| 3 | Oculus non vidit, nec auris audiuit.      | 9  | Qui vult venire post me.        |
| 4 | Iustus cor suum tradet ad vigilandum.     | 10 | Serue bone & fidelis.           |
| 5 | Expectatio iustorum letitia.              | 11 | Fulgebunt iusti sicut lilium.   |
| 6 | Qui sequitur me, non ambulat in tenebris. | 12 | Sicut rosa inter spinas.        |

SINE TEXTU.

13	16	19	22
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15	18	21	24

